

AGNOSTIC
PARADE

#31

VILLAIN IN PAIN

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DAY TO REMEMBER

THE
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HARDCORE FROM AUSTIN, TX.

WITH

THE SLUTS inc.

and

DISAppointed
PARENTS

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SLUTS



OS



INTERVIEWS WITH:

THE SLUTS

DISAPPOINTED PARENTS

PAT ROIG



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Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, hardcore, sludge, grindcore, doom, stoner rock, and pretty much anything loud and noisy.

Bands/labels are encouraged to send their music in to review, but if we don't like it, you can bet that we'll make fun of you.

Advertisements are what keep this publication FREE. Email aysia_999@paranoizenola.com for ad rates.

You may send all comments, questions, letters, music, and written contributions to:

Paranoize
c/o Bobby Bergeron
P.O. Box 15554
New Orleans, LA 70175-5554
USA
www.paranoizenola.com

Paranoize #31 credits:

Bobby Bergeron: Reviews
Jenn Attaway: Dee Slut interview, Ad sales.
M. Bevis: Pat Roig interview
Mike IX Williams: Ron Nicaud interview

Staff:

Bobby Bergeron
Tyrant and overlord of Paranoize. Current bassist for Face First and A Hanging
Published Thrashcore 'zine in the late
80's/early 90's, and played guitar in S.I.K.

M. Bevis

Author of "And God Looked Away".
Currently involved in Star Of Kaos and has
previously worked in Webhed, Gimp and
Kindergarten Corruption.

Mike IX Williams

Current vocalist for Eyehategod, Outlaw
Order, Arson Anthem, and The Guilt Of...
Author of "Cancer As A Social Experiment",
and former writer for Metal Maniacs. Has also
been in a number of other bands such as
Suffocation By Filth, Crawlspace, Drip and
Teenage Waste.

Jenn Attaway (Aysia):

Current bassist for The Unnaturals, Terranova
and We're Only In It For The Honey. Previous
contributor to Sushi 'Zine.

4/20/09

So this issue was originally supposed to be out in January/February. But, with the SAINTS WINNING THE FUCKING SUPERBOWL right before Mardi Gras, everything sorta shut down and the entire city went into party mode.

So the next goal was to have it out for Raise The Dead 4 but that just didn't happen for a number of reasons.

Regardless, here it is!

As you can see, Mike, Mike and Jen did the bulk of the writing here, bringing you interviews with Dave Turgeon/Dee Slut (The Sluts), Ron Nicaud (Disappointed Parents) and Pat Roig (who is compiling an awesome book of old New Orleans gig flyers spanning from 1980 to 1994).

I have another page of rants and random thoughts so I'll end this here.

Thanks for reading,
Bobby

Thanks/Hello to: Liz, Bobby, Kevin, Mark, Scott, Billy, Alix, Mike, Mike, Jenn, Ron, Dave, Pat, Jenn, Micki, Severin, Billy, Howie, Richie, Goat, Annie, Lizard, Ali, everyone who bought an ad in this issue, YOU.

Jenn A. would like to thank the following: Dave Turgeon; Die Rotzz/Sluts for the use of their practice space for the interview; Bill Heintz, for his help designing and formatting most of the ads; and to all the bands who participated in the 1st Annual Mardi Gras Recovery Party benefit show, Checkpoint Charlie's for the idea and for hosting the event, and for everyone who came out to support our cause, the bands, and the scene - you all helped us make \$700 for the family we hoped to help!

No room for a show list this issue. Check out www.noladiy.org or band/venue websites and myspace pages.

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Since I had a lot of material to put in this issue and not so much of a budget, I've gone back to half size. The format of this 'zine changes from time to time, and if you're one of my few loyal readers, I'm sure you're not surprised.

So since the last issue I've started doing an internet radio show, that covers all that is loud and noisy in the underground music scene (metal, punk, hardcore, sludge, grind core and good ol' dirty rock n roll), but with an obvious bias towards New Orleans bands. I call it Paranoize Radio (airs live Thursday nights at 10 PM Central) and you can check out at www.blogralkradio.com/paranoize, I've also joined the ranks of the New Orleans band sluts: I'm playing bass for A Hanging as well as continuing my duties in Face First. The 3 other individuals that comprise A Hanging have been friends of mine for a good while, and I couldn't pass up the chance to jam with 'em. So I'm juggling 2 bands now as well as doing the 'zine and radio show aside from holding down a full time job with occasional overtime and trying to keep some sort of social life. I'm not complaining! This is just all sudden. I'm loving it, but I've been so used to having more time to myself.

A couple of really amazing shows have gone down in the last couple of months: Raise The Dead 4 brought together reunion sets by The Dirty's, Disappointed Parents and The Sluts and was by far one of the most fun shows I've attended in my 37 years of existence! Dave Slut is one of the best frontmen EVER.

Jenn A hosted The Mardi Gras Recovery Party at Checkpoint Charlie, which was an all day, 10-band event that started at 1 PM or so and lasted till 9. Nothing like eating

a damn Checkpoint burger for lunch while the Pallbearers are on stage being obnoxious! It was for a cause and raised a bit of money for a family who needed it. Jenn and I may be teaming up to hold more Sunday matinee shows at Checkpoint in the near future.

I was hoping to be able to squeeze another issue out before my annual trip to Baltimore for Maryland Deathfest, but I don't see that happening, so this is the issue that will represent the New Orleans scene this year. Since this years roster does include D.R.I., Verbal Abuse and Fang, it does fit well!

So on that note, here is a small list of New Orleans bands that I urge all of you people who grab a copy of this at MDF to check out:

Haarp

www.myspace.com/haarpnola

High Priest

www.myspace.com/highpriestofdoom

Resurrection Man

www.myspace.com/resurrectionman

The Great Void

www.myspace.com/thegreatvoid

The Pallbearers

www.myspace.com/neworleanspallbearers

Die Rotzz

www.myspace.com/dierotzzmusicpage

Hawg Jaw

www.myspace.com/hawgjaw

Lowdrag

www.myspace.com/lowdrag1

Toxic Rott

www.myspace.com/toxicrott

And of course:

Face First

www.myspace.com/facefirstignorantassholes

A Hanging

www.myspace.com/ahanging

And from Gulfport, Mississippi:

Superstar Phatbeat

www.myspace.com/superstarphatbeat

Dave Turgeon of The Sluts (By Jenn A.)

Dave Turgeon of: THE



Dave Turgeon (aka "Dave Slut/Dee Slut"), helped formed the New Orleans punk scene back in the '80's with his band, The Sluts. Playing all over the U.S., and with nationally-recognized acts such as Black Flag, The Sluts earned the respect of the local underground and beyond. Of late, Dave has been back in action with the guys from Die Rotzz (Paul Artigues, Marvin Hirsch, and Andy Rotzz), playing some Sluts songs under the moniker, "Die Sluts". However, for Raise the Dead 4, The Sluts were reborn when, backed by Marvin, Andy, and Bill Heintz (The Pallbearers/The Poots/The Bills), punk legend Dave Slut once again took to the stage. And the mosh pit. And somewhere outside the HiHo Lounge's front door...

I caught up with the members of Die Sluts after a practice session one evening.

When was the band formed?

Um, it was summer of '80. I had dropped out of high school from De La Salle, and a couple of friends of mine and I had absolutely nothing to do, and said, "Hey, let's start a band!", so that's what we did.

Okay, so who were the original members?

Well, there was Jimmy Slut, and I believe he's in jail in Honduras right now, but I'm not positive, so don't quote me too hard on that one. We had a drummer that I can't name, because he's way too powerful now. Haha! We'll

agree to just not mention him. We had Bud Schaefer. [He] was an original member, he was the bass player. I think it's spelled like the beer, however you spell that. And that's a quote! The other guy, though, he was *so scared* we would mention his name, so we'll just leave it like that.

How long was the early line-up together?

Well, the first show we played, it was July 4th, 1980. And we played at a party on St. Charles with The Wayward Youth and The Red Rockers. But, I don't know if they [The Red Rockers] had changed from The Rat Finks, yet. It was either The Rat Finks or The Red Rockers. That was our 1st show, and I think we did, shit, maybe 5 songs? And, It was always stuff that we wrote, because then they can't say that I did it wrong! Hehehe...

How'd y'all get to be "The Sluts"?

I'm so glad you asked that! Really. Because James and John from The Red Rockers, before they were The Red Rockers, they were The Rat Finks. And, before they became The Rat Finks, they were talking about names, and one of the names they came up with was "The Sluts". They were like, "No, we can't use that," and, then, you know, we were starting our band, and they were like, "Well, Dave - 'The Sluts'!" And, we were like, "YEAH! We'll use that!" [laughs]. 'Cause they won't print that stuff in the paper, really, you know? So, we rolled with it. So, it was actually James and John from The Rat Finks who turned into The Red Rockers, and John with, um, who's he with now? What's the name of them, with Fred?

[Paul: Cowboy Mouth.]

Cowboy Mouth. Yeah. John from Cowboy Mouth was behind the name of "The Sluts", yup. And he had a great punk band...

[Marvin: Didn't he play in The Normals?]

No, he didn't play in The Normals, but the Rat Finks was actually

Dave Turgeon of The Sluts (By Jenn A.)

one of the real early punk bands. There were The Normals, too, but the Rat Finks were good hardcore.

While we're on the subject, what were some of the other bands y'all played with back in the day? In general, I'm just trying to paint a picture of what the New Orleans punk and underground scene was like back then [in the 80's]. So, you could drop some names, maybe bring up some memories. I know Disappointed Parents is playing with you at Raise the Dead; did you play together a lot back in the early days?

Yup, we sure did. Shit, who the hell *did* we play with? We played with Wayward Youth a lot. Well, lemme tell you what: Barbara Havers was a club owner, and Jed Palmer was a club owner... You look back, you have to look at the club owners who supported the punk scene, because without the club owners... You had Jimmy, over at Jimmy's, which is now, I think, called "The Frat House". My teenage kids go there. Oh, wait, I'm sorry! I mean, they're in their 20's [laughs].

Jimmy's was still cool when I was younger. I saw some great shows there. But, anyway...

I mean, Jed Palmer was one of the really big supporters, and so was Jimmy. Jed had Jed's on Oak St., right across the street from the Maple Leaf, and it was huge in supporting the punk scene. They'd put up with all the dumb kids throwing bottles and all that stupid shit, and spray-painting. And, Jed would come out like a dad and yell at us for doing that. And Jimmy Anselmo was real supportive at his place. Carrollton Station didn't really care for us too much, but they would still serve us beer, so they were good.

And then, out in Fat City, they had a couple places, & I swear I can't remember the names of them. I kind-of burned those memories out because it was such a terrible place to go out to. When you got done playing, the Jefferson Parish Police were just lined-

up, waiting for you to leave. So, we didn't really play out there too much. We played a couple of times.

I don't know if this is related to what you were just talking about, but here's a question from Mike Williams. He was hoping to get to do this interview with you: He wanted to know what memories you have of those Tuesdays and Fridays at the Rose Tattoo with his band, Teenage Waste.

Ah, Christ! Yeah, well Mike Williams was a real special friend of mine. You know, I guess I was young at the time, and he was a little younger. I kind of looked at him as a little brother. 'Cuz my older brother, Chris, got me into what I was into; and, I'm not saying I got Mike into what he was into, but you know, Mike was a great kid... I'm sorry; I gotta drift off for a moment here. I got a story about Mike.

He was staying at this place on Carrollton Ave., by Earhart. [laughing] We pulled up to pick him up one night, and he runs across the front lawn. HahaHA! Yeah, that's where he was staying. But, anyway, okay, let's go back to the question. I'm sorry.

No, no, you gotta tell the story!

[P and Andy: Awww! He RAN ACROSS THE YARD! That's fucking hilarious! That Mike, with his crazy front-yard antics!!!]

[M: You were cracking up, dude!]

[P: Oh, that shit was hilarious!]

See, you gotta tell the story, now.

Haha, no, it's just, we went and got him, and we got him away. And, I tell you, from a young age -

[M: Oh, did you sneak him out of his house or something? Is that what the story was about?]

- That was it, yeah; we were sneaking his ass out, okay?! That was like when my brother would say, "Yeah, Mom, look: Dave and I are going to the library to study." So, I had a big brother that got my ass out to go see The

Dave Turgeon of The Sluts (By Jenn A.)

Normals and shit. I'm sorry. So ask me the question again.

It was about your memories of Tuesdays and Fridays at the Rose Tattoo with Teenage Waste...

The Rose Tattoo! This was at Tchoupitoulas and Napoleon, across the street from Tipitina's. Not a lot of people wanted The Sluts playing at their place. But, the Rose Tattoo freaking *loved* us! It was an all-black bar, and they fucking loved us. We got along great with the people who owned the place. We sold a lot of beer. We were all underage – no wait, back then the age was 18, so THEY [Teenage Waste] were underage. Oh, I mean, "No, you weren't, Mike!" It was just an awesome place to play, a little hole-in-the-wall on the corner. But some nights when we played, it was a bigger crowd at The Rose Tattoo than it was over at Tipitina's! And we definitely sold beer...

Did you always have that really, really long mic cable, and go out in the crowd and get right up in people's faces? And, did you ever get any bad reactions, or really funny reactions, from the people you'd do that to?

I had it pretty soon after the beginning just because the short one wasn't long enough. And it was pretty evident right from the start. But, one of the funny reactions was this friend of mine's big brother & his buddies, a bunch of biker guys, real tough. We were playing at Jed's on Oak St., and I was running around &, you know, doing what I did, and they told Louie, "Anyone else, I woulda beat his ass!!" [laughs]

And then, when I got out to California, I was playing a really big show. They had a lot of gangs out there, and stuff! And I'm running around, and I had a real long cord, and people told me later, "Man! I couldn't believe you ran up to that dude, and that dude, and..." You know? But, nah.. It's just... it's all love! I think they feel the love. Hahahaha!

[M: What about the time you opened up for The Dead Kennedys and

punched that guy's teeth out?]

Yeah, but he *asked* for it, okay?! We were playing out in Phoenix (I think it was Phoenix) in this place... It's a boxing ring. [laughs] We were opening for the Dead Kennedys. But it was a boxing ring, and it had this cage around it. There were so many people inside the cage, and everyone else was outside it. And this one guy, every time I'd run up to the front, he'd grab the rope and lean back and kick me! It got kinda old, ya know? So, one time he goes back to kick me, and when the ropes pulled him back up, I just planted that microphone right through his freakin' mouth. And the show stops, Jimmy throws his guitar down - but, he never moved (I mentioned he's in jail in Honduras?) ... and he's like, "C'mon, motherfuckers! We're from New Orleans! Ya wanna fight??!" And so we finished the show. The guy whose teeth were missing came and met us after the show, and told us what a great show it was. But, when we came off, Jello Biafra's sitting on the stairs coming down, and says, "You'll never play with me again!" It was beautiful! I was glad that he said that! That's kind of a little notch on the belt or whatever. He ain't gonna have us play. [pauses, laughing] I love playing... I LOVE playing!

[M.: The Bad Brains like you!]

Bad Brains, yeah, we played at CBGB's Christmas night with The Bad Brains. That was in '81 or '82. I think it was in '82. It's all a blur!

Didn't you audition for Black Flag, and didn't you actually even record some tracks with them?

Yeah, we recorded *Damaged*. The whole album?? How did you get an opportunity like that in the first place??

Yup, the whole album. They had come to New Orleans and we played with them a couple times, alright? We were working on putting together a tour. Chuck [Dukowski] and Greg [Ginn] were helping out a whole bunch, and had us call them, and everything they did was

Dave Turgeon of The Sluts (By Jenn A.)

just a great help. You mention them, and you kinda get into places! We were actually waiting to hear back about a show, and they called and talked to my mom. Yeah, back then, I was living with Mama! Haha! I called them back, thinking it was about a show, and they said, "Hey, what would you think if we flew you up to New York, and you sang *Damaged* with us, and see how that goes?" I was 18 years old, and that was pretty cool.

Even back then, I got stopped at the airport because I had a dog chain with a padlock on it, and I didn't have the key and they had to cut it off of me. That was probably the most painful part of the whole thing! So, I went up there and we recorded *Damaged*, and I went and actually did a show with them at the Electric Banana, and I think that was in Philadelphia.

[A.: *I think it's in Pittsburgh.*]

Okay, in Pittsburgh. I did a show with them there, and we came back to New York, and they said, "You know, it kinda sounds like you, and us." And we laughed, and we said, "It sounds like Black Sluts!" Hahaha! And it was basically, "Hey, look; I'm me, and y'all are you." And they were looking for someone to be them. I met Henry the day I left, when Black Flag was nothing, but, a tremendous help to us. We did several tours with them after that, and it was definitely one of the things that helped us a lot. I didn't end up with them, but we got to jam with them a whole bunch. It was fun.

Wow, that's really cool. Do you have a copy of the recording you did with them?

Nope. I have nothing! Yeah, I wish, too!

Aww, man! So then, is 12" of Sluts the only album you guys did?

Yup, and it was an EP, actually. It was supposed to be played at 45, and a lot of people were playing it at 33, so it sounds like, "whharrrrrrrrrrrrbarrawwwwararrrr"...

So, yeah, at the wrong speed, it might've been ahead of its time, no?

Hmmm.... Maybe. Starting "doom"?

[M: *St. Vitus?*]

Yeah, really. When was that recorded? How'd you guys put that together?

That was recorded at a place on the Westbank. I believe it was in Gretna. I think Mike Nestor [sp?], and his brother, Gilbert Nestor, were in on recording it for us. I don't think it was their studio, though. Lil Gilbert Nestor is the one snoring at the beginning of the record. And then, it says something backwards, 'cuz all rock 'n' roll albums say something backwards. So, if you take The Sluts album/EP and play it backwards at the beginning of it, it says something in reverse. It reveals something. It solves a crime!

[I groan and roll my eyes.]

[M: *Nobody's GOT that record!!*]

It says, "nyai,nyah,nyah", if you play it forward. But, if you play it backwards, it says, "I shot John".

Oh... Okay.

Very troubling!

Haha! Yeah, I think I'm gonna have a hard time sleeping tonight. I just don't know what to make of this!

Hahaha!

Well, how's it feel to be playing these songs, 30 years later?

Freakin' awesome!

You still love 'em all, or are there anywhere you're like, "What were we thinking?!"

It's absolutely amazing that these cats have this down so good. I mean, playing with these guys is just awesome, because they've got it down, and it brings me back. It's great. It's absolutely awesome. I surprised myself, 'cuz it's like, "Yeah, it's still there!"

Y'know, a couple of heat strokes, and a couple of other crazy things, and it's like, "Fuck! I'm gonna get in here and I ain't gonna know shit!" They definitely got it.

What were some of the other bands you played in, other than The Sluts,

Dave Turgeon of The Sluts (By Jenn A.)

and do you have anything going on with any of them currently?

OLD!

Is OLD still together? Do you have anything coming out?

Absolutely! It's very rare. We have several CD's out, but it's just kind-of whenever it feels right.

Who's in that, and what exactly is OLD?

Johnny J. (of Johnny J. and the Hitmen) and I have been writing together probably 30 years. J. and I are good buddies. That's who writes OLD. Then there's Greg Surrey of Surrey's Restaurant on drums, and Red Devecca plays stand-up bass. Chuck Whartney, over in Mandeville, plays steel guitar. **Do you have any new projects in the works? Or, do you guys have any more plans beyond Raise the Dead, either as The Sluts or Die Sluts?**

We did a half a single, and I was supposed to reap great financial benefits from that. But, they haven't paid me, yet, so...

Well, how do you think Paul opened his restaurant? Ha! I'm just kidding.

Oh, I know! I'm kind of still waiting. See, I don't do the internet. I've never done it. I think it's the lead pipe of the Roman empire.

[P: Get your quote right, dude! It's "of modern civilization"!]

No, it's "of the Roman empire"! It killed the Roman empire...

[P: Right! The lead pipe killed the Romans, but the internet is going to do that! MODERN CIVILIZATION! You made the quote up!]

But, you know the internet has been very helpful to a lot of bands trying to make it on their own...

Yeah, and you see where I am, huh!

Hm.

Yeah, right! Hahahaaa!

Well, that's about all I have for you. Thanks for taking the time to sit down with me.

Thank you so much for

showing up. I'm sorry, I'm old. Getting outta here, I'm tired. But, really: These guys are what makes it all happen. It would not be happening without them, no way. At all. I'm lucky to have these freakin' YOUNG PUNKS!!! [laughing] **So, unless there's anything you want to add, or any more stories you want to tell...**

Well, it's crazy that I listen to loud punk rock coming out of my 17-year-old daughter's room in the morning while she's getting ready for school. So, that is cool. And, taking her and her friends to the all-ages shows at the House of Blues... You know, it's pretty cool. I don't know who the hell they were, but there was some band we went to see. Sonny [Schneidau, Talent Buyer at HOB] and I went to school together when we were kids, and I got them backstage to meet the band that night, whoever the hell they were, and that was awesome. Kids are great, especially when they get into whatever you were into. I got four of 'em, and only one of them kind of rolled that way, and it would figure, it's my daughter!

- Jenn A.



Ron Nicaud of:DISAppointed PARENTS

By Mike IX Williams

Disappointed Parents were an early 80's New Orleans hardcore band who recently reformed to play this year's Raise The Dead. Here is an interview that Mike IX Williams did with vocalist Ron Nicaud with a few short answers by original bassist Brian "Otto" Trotter.

What was the early inspiration of the band? You were originally called Damaged Scum right? When and where did you meet Brian (Otto) Trotter? What other groups influenced you all to play music different from the norm? What were your values as a "punk rocker"...

Ron: The music itself was the inspiration for me. I'd listened to older rock and roll and even soul, R & B, etc. and there was a yearning inside for music that was more moving inspirationally, emotionally and intellectually. Political and social situations had developed in the world and that also urged us toward lyrical expression and to play harder, and heavier. Emotions really needed to be ventilated. These are some inspirations. Then also, there were personal things like having a father who was abusive as an alcoholic. Of course, we could talk for hours about all of this, but there wouldn't be enough room in this interview.

I had always written lyrics and poetry and got into James Brown, the Beatles, Black Sabbath, Led Zeppelin, and many more, going back to my early childhood with Chuck Berry, etc. It was you Mike, who turned me onto the Clash. Although I was already familiar with the Ramones, etc. The Clash played a big role in bringing to light the political, social, and religious issues in England and around the world, which we also shared in the USA. I also had been studying different philosophical works and political books, etc. Overall, I'd have to say becoming fed up or disgusted with many aspects of life as it was then lead to the necessity of forming a band like we did. Brian was a close mutual friend of Dan Zimmer and me, while still in high school. He impressed me with being a very intelligent and talented individual. From an intellectual standpoint, I liked him, and we developed our friendship closer based on thought and purpose more than anything else. He helped me to have the strength and guts to just let go of the fake, artificial social things in life

and to move forward in the direction where many thoughtful, talented, younger people were headed.

[Otto:] Damaged Scum came about because I had a home-made "Damaged," t-shirt and Ron had one that just said "Scum."



(Disappointed Parents at Raise The Dead 4)

That's when I got into Black Flag, the Dead Kennedys, etc. Brian, Dan, Brian Schednaider, and I formed the original lineup under the name "Damaged Scum", which was Otto's idea. Therein you see the Black Flag influence and basically how we felt like "scum".

Many bands and music lead to us wanting to play music different from the norm. On a whole, it was the Ramones, the Clash, Sex Pistols, Black Flag and other punk bands. But it also came from the artist within that wants to create things different from whatever else is out there. On a personal level, it's sort of evolving or growing. Life offered to me at that time was rather superficial and damned stupid and that pushed me onward too. Eventually we would find our way to be involved with a means of expression that gave us the relief, the ventilation of angst, the freedom that we so badly needed.

As for my values as a "punk rocker", honestly, the values were mixed. Wanting to be different from society, needing political and social awareness, standing up for human rights, freedom, anti-racist activism, experience being united with others in common causes, helping others, etc. plus an underlying value of spirituality in music and in other areas of my life. It was a mixture. This is an individual thing all of us have varied values from before and during being heavily involved in the scene.

Ron Nicaud of:DISAPpointed PARENTS

By Mike IX Williams

[Otto:] At first, our big influences were Sex Pistols and Dead Kennedys, also I used to do lots of theater. And from my past, I felt strongly about rape survivors.

How would you describe the early 80's Punk scene in New Orleans and the USA? When did you first notice a new generation of dress, like out with the New Wave and in with the Hardcore Punks? Do you think this was a uniform? Shaved heads, mohawks and boots, or was it a reaction to previous cultural standards? The early underground scene in New Orleans was, as you well know, quite a variety of music and dress, which were both cultural. The New Wave days weren't bad times, but for me, more seriousness came into being with the punk/hardcore era ushering in. I'd liked many different kinds of music and still do. I remember going to see the Cold play and liking it, but thinking that music should be harder, heavier to satisfy me. I was influenced by Jimi Hendrix, who was heavy. The music became more aggressive with the frustrations shared by many of us. Many of us had the New Wave fashion to some extent but then sort of evolved into the more radical hardcore as we became more into that, more influenced by music and lyrics that made more sense to us, spoke to us, came off as real. Naturally the change to radical dress was partially a reaction to previous cultural standards, but also an open expression of the desire to be different, to be recognized or identified with being part of what we were involved with. The scene was counter-cultural to the status quo of American society. It was a space where many of us could feel part of something, could feel comfortable, could feel alive. Many of us never felt that in the average American society's culture. As for uniforms, in the context of the war we were fighting against society's norms, the war within each of us as individuals, the war against whatever we were fighting then the dress could be considered a "uniform". But there was a lot a variety in the "dress" and most of us weren't donning regalia as a fad or trend, but more of making a statement.

[Otto:] The early 80's style sort of took things

that were there, the ripped-up blue jeans and funny-looking hair, and kept going. I used to have pink and blue and yellow hair, then I saw that shaving it could be cool. That was an easy way of not being cool.

The NOLA scene we all created was great for a few years with outta town bands like DOA, Circle Jerks, Black Flag, Misfits all playing here as well as all the local groups; so what would you say contributed to the collapsing of our societal infrastructure?

Why did this happen and what reason(s) or outside sources do you blame?

It was a fast passing era of time and a lot happened in a short span of years. Some of the "collapse" back then was caused by petty differences coming into play between many of us as individuals, and typical back-biting, gossiping, etc. that we all had. Structures fall from damage within more so than from outside forces. Some blame could be placed on certain people if we really want to dig and rehash old issues. But, I'm not into that. Everything collapses in this world eventually.

[Otto:] I'd like to think that it all fell apart when I went to the hospital and wasn't there to keep it going. That's what my ego would like to think, but I think you can only rebel so long before you start to be your own joke.



(Disappointed Parents circa 1983)

Ron Nicaud of:DISAppointed PARents

By Mike IX Williams

Do you think people expected too much outta the scene then? Or as a stipulation do you think everyone just moves on to supposed greener pastures, i.e Thrash Metal, Krishna, Post Punk, Gothic etc.? There were many investing too much emotionally and passionately into the scene, which would lead to greater expectation. Perhaps I was one of those people myself. But, music is always moving, shifting, changing gears, etc. It doesn't sit in one place and become stagnant or limited. And generally, we move with it in individually suitable directions. Overall, to me, music is music. I'm not big on separation by genre being taken so seriously and am certainly eclectic in musical taste. It all depends on each person's perception and how they identify with music.

As for Krishna consciousness, that is not a type of music, or another genre, etc. That is completely spiritual, it's a faith. And I would hope that everyone moves forward internally as an individual and evolves in consciousness to higher levels. Now that can be done through whatever a person is doing in life in regards to work. For me personally, music is Krishna's energy and moves me, compels me to play it and to get into it.

As for different people getting into Metal, Goth, or whatever you've mentioned as "post punk", etc. it's a personal, individual thing. I like the kind of music that we play. We love playing it more than ever now. We do the DP songs from the '80's and new material as well. As for joining a particular genre and locking in, we never did do that. To us hardcore meant that we could play whatever we wanted, and we did. We played blues, thrash, funk, hard rock, rap, some Goth flavor, etc. DP style and we still do. There are no limiting stipulations or sanctions that we place on ourselves or others in this regard.

Are there ideals in Hardcore Punk that cannot come to fruition, such as various Utopian structures that can ultimately never work? This is of course directed toward the heyday, not whatever these children of the modern age expect of HC and Punk in general...

There is no Utopian situation in this world. Here there is always strife, suffering, misery, happiness, you know dualities. It can never be perfect and that is what Utopian is supposed to be. That's not to say that I don't want a better world for my kids to live in or an improved situation where we stop the wars and killing, etc. Back then, there was a tendency by many to think that this world could become that way, as well as that there were anarchists declaring that there should be no rule and that the world will become a much more darker, hellish place, and that's that. I was never an anarchist and will not think along those lines. But, many of us back then were fighting to have war stopped, to improve the world, etc. and within reason, not of Utopian dreaming.

[Otto:] I think every generation finds out the same thing—that nothing really ever changes.

Do you think the fun was drained of the scene because of a more political agenda? Do or did you have a political agenda?
This is an interesting question. As a band, we were moving away from politics and less and less of the lyrical content of our songs dealt with politics. For me it took a turn inward toward inner self. Then in 1983 we started putting down songs like "Colored Lights", "Destroy My Filth", "Face Yourself", which have nothing to do with politics (all three of these are included in our set for *Raise the Dead*). So I never allowed myself to be sucked up or consumed by a political agenda, and was not involved in such on the music scene. I'm not into politics on any level in life.



Disappointed Parents circa 1983 (or earlier?)

Emergency Hall was your band space for local and out of town groups. Where was

Ron Nicaud of:DISAppointed PARENTS

By Mike IX Williams

it and how did it come about. What were your most memorable gigs?

It was on Lopez Street, back behind the New Orleans Fair grounds in Gentilly. The story about this coming about has already been submitted to Pat Roig for his book and I really wouldn't want to spoil the book by telling too much here about it.

So, in general, Emergency Hall was a former restaurant in my father's building. It came about as a matter of necessity when clubs were not allowing gigs for local hardcore bands. Rose Tattoo was shutdown when DRI were booked to play, so we managed to get the gig done at the hall instead and that's how it started. Also Negative Approach played there later and local bands too. We had already been using the kitchen there as our practice place for a

long while.

The most memorable gigs for me, playing in DP, was opening for DRI at Emergency Hall, headlining on the road in Atlanta at the Metroplex, and playing so many nights at the Rose Tattoo. Of course I can never forget the night we played at the Beat Exchange opening for the Red Rockers and that fighting broke out. The most memorable of other bands is the Bad Brains at Tupelo's and Black Flag at St. Mark's during the My War tour. The Black Flag show gave me a personal feeling of satisfaction in knowing that we were the first band to play that venue at "Rock Against War". It was fulfilling to see Black Flag playing there, and I loved BF's My War era.

What led to your disillusionment in Hardcore? Why did you leave the scene for the Krishnas? Did you find comfort there that was non-existent in our community?

I'm not going to dig up old issues or things. Bygones are bygones, water under the bridge. I'm not holding any personal animosity or grudges against anyone. It was more of a combination of factors that lead me in the direction of life that I have gone. It really wasn't any, one particular disillusionment. Musically, I've always liked what we did back then and still love music like this. I've kept on playing hard and heavy music for my personal satisfaction throughout the years.

"Why did you leave the scene for the Krishnas" is a cliché question. And I consider my faith very personal. The hardcore scene was not a "faith" or religion. And I have to mention here that there are no "Krishnas" just like there are no "punks" in the sense that society creates stereotypical images for people to swallow as fact. Since I have always continued to put my music down with lyrics, when did I leave my music?

Walking away from society altogether to take up self realization was what I did as per the time, place and circumstance. But, my writing and music remained with me.

Going through a lot of personal pain and trauma in life, much, of which no one really knew about on the scene, pushed me closer to Krishna for certain. Chanting the names of Krishna and attending Temple functions was something that I was doing for most of the time that I was in DP and playing on the hardcore scene. It was never a secret, but an open fact. Otto, Earl and I were very interested in Krishna consciousness during those days. In fact, many punks would go to the temple. I would say that Krishna consciousness was just as much an aspect of the underground hardcore scene as it was in the 60's with the Beatles, Grateful Dead, etc. It is a matter of self realization when it comes to Krishna consciousness, not a matter of social stigma or communal concern.

Although there are so many communities of Krishna consciousness, most devotees of Krishna do not reside in those communities but work, play music, or do whatever it is they do in their day to day lives.

As for "comfort", I would say that for my spiritual training in Krishna consciousness, spiritual comfort, internal comfort or satisfaction was what I got from my student days then. But a life in Krishna consciousness, means sacrificing comforts, helping others, giving of one's own for others. It seems to me that was intended by many on the hardcore scene as well.

Are you familiar with other Krsna conscious alternative bands such as Shelter, 108 or the Cro-Mags?

Of course I've heard of all those bands, and know the members of some as devotees of Krishna as well. However, of them, I only heard Shelter play live at shows in Columbia,

Ron Nicaud of:DISAppointed PARENTS

By Mike IX Williams

SC and Augusta, Georgia. But during their time I was not involved in a band. I'm not into shoving my personal spiritual faith upon others through music. Of those bands you mentioned, Shelter are who I like the most. DP is not a "Krishna conscious" alternative band. The lineup consists of a variety of faiths, etc.

When did you move to India? What was the catalyst? How long were you there?
Got married in to my Indian wife in 1992 and had a son in 1993 and another in 1995. Working and living in New Orleans and my mother passed away. She left inheritance that would set my family up to live a decent life in India and of course, we could be part of our deep spiritual culture there, where the heart of it resides. Went there in 1995 and lived for a total of 10 years, returning to the states in 2005.

Had a project in music going there and one of the songs from that is now a DP song. And there are more to come as we work on material. I really never stopped DP since I have always written lyrics and have this material, which could be considered DP's style, worked on over the years.

What was the decision to re-form DP's and where do you see yourself in the future?

At first I was trying to do another project. And that's where Kai came in. She liked the DP songs from the record and also some other more experimental material that we were delving in. She was working with me up here in Mississippi to try to get something going. But I have wanted to do DP again for many years but the opportunity wasn't there, the time wasn't right.

After reconnecting with Tommy Gunn, who was our drummer in 83-84 after Tony left, we both expressed that we had a desire to do a "reunion". It came down to a point that Earl wouldn't be able to be involved with any reunion to a large extent on guitar and we needed a bass player to fill the spot that Otto can't due to his injuries. So we contacted Ken Mason and he jumped on board on bass.

We were invited to put our name in the hat for the Raise the Dead Festival 4 by the

Goat. Eventually, the lineup has become Ken Mason (bass), Tommy Gunn (drums), Kai (guitar), John Swank (guitar), and Ron Christ (vocals).

We're feeling good about the new music we're coming up with as well as touching base with the older DP. This festival means a lot to us, and it's an honor to be playing it. We plan to keep on playing and creating new material, gigging in New Orleans and elsewhere, and to record for a release. Where it goes from here, we'll see as we go along. DP hopes to do some shows with other bands, even from different genres as well as help the underground and other artistic venues whenever we can. We'd really like to also do some touring here in the states.

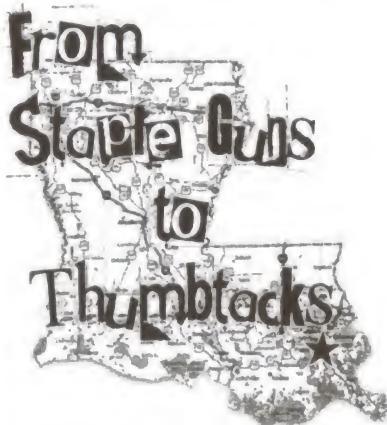
Ok man, thanks for your time, looking forward to the Raise the Dead 2010 fest, see you there.

Thanks Mike, it's great to be in contact with you after so long and we can't wait to be amongst old friends at the fest. We've put together a 23 song set that covers the years involved with Damaged Scum - DP, the songs from the record in 83' and some new material. We also have some (newer) versions ready to go.

**Get in touch with the band on myspace at:
Myspace.com/disappar
Or look them up on facebook.**



Interview with Pat Roig by M. Bevis



Flyer Art from the 1982-1995
New Orleans Punk/Hardcore Scene

Compiled by Pat Roig

Pat Roig has been a part of the underground music scene here in NOLA for over 25 years. In the early days of the scene, he collected flyers announcing upcoming shows. We all did it back then, but many people have lost their collections, either to time, Hurricane Katrina, or parents that thought that those old flyers weren't worth anything. Not so with Pat: he found his old flyers, and is preparing to release "From Staple Guns to Thumbtacks: Flyer Art from the 1982 - 1995 New Orleans Punk/Hardcore Scene." It is a huge tome, one that traces the evolution of the beginnings of our scene, and provides many flashbacks for us old enough to remember going to hardcore shows in those days. Interview by M. Bevis.

First off, I'd like you to explain how this all started. Was this just a fun thing to do, or do you have a more artistic or academic reason for doing this?

Well, it was soon after Katrina. I was helping my parents go through boxes of things they were able to save, and came across a box with my name on it. I opened it up and found it was full of flyers that used to hang on my walls. I couldn't believe that my

parents pulled them off of the wall and put them in a box for me. I truly thought they were thrown away years ago. I put them all in comic wrappers and into a binder. I then took them to an Eyehategod show at the Bar in Fat City. I knew old friends would be there, as with every EHG show, and thought that they would like a trip down memory lane. It was Jimmy Bower and Mike Williams that said, "These need to be in a book!" It was so cool to see my buddies stop on every single page, and remember something about the shows. The smiles on their faces must have matched what I couldn't see on my own. I didn't think about it for a time, but then, thought, Why not? I figured that we needed a voice for our scene. All through my teen years, all I read about was L.A., D.C., New York--nothing about the south. All we would get was a little blurb in the scene reports in Maximum Rock and Roll, and to tell the truth, while I loved the bands from out of town, I didn't give a shit about their scene.

How many flyers are in the book? Were there any criteria for inclusion, or is it just as many as you could find from that era? Were there any flyers that you omitted, and why?

You know, I can't give an exact answer yet. It is still changing weekly. I would guess about 320+. I have pulled a few that didn't fit in the scene, like Razor White, and some that were out of the time frame of the book. I have tried to include everything that I can get my hands on. I am also trying to put them in chronological order as best I can; man I wish we would have put years on them!

Are all of these flyers in your personal collection? If not, how many other people helped with contributions? Are there any flyers that have been hard to find, or that you haven't found yet?

Interview with Pat Roig by M. Bevis

Absolutely not. I started with about 150 from my collection. I then got in touch with Gary LoVerde, Jessica Goldfinch, and Gary Mader. They helped fill gaps at the beginning and end. I hate to say it, but Facebook and Myspace are two reasons why I have collected so many. Through the internet grapevine, I was able to get in touch with Karen Barranco of Null and Void and others like Curtis Cotrell, Bobby Bergeron, and Dave Duplantis. The one flyer that has eluded me is the Exploited show at Storyville. It was such a great show. It NEEDS to be found.

How many of the shows represented in your book did you actually attend? When did you start going to shows, and what was your first one? If you can't remember your very first show, what about the first one that really sticks with you?

I would love to say that I was at every show, but I would be a liar. I remember the Black Flag and Dead Kennedy's shows in 1985. I couldn't believe two of my favorite bands came to my town and my parents wouldn't let me out of the house. Heh, boy did I show them later on! I couldn't tell you my first show. It could be DRI at St Marks. Not 100% sure. Some of my favorite times in our scene were had at the VFW hall. Man when shows started there, that is when the scene became a family. Those were the days when the bands didn't separate themselves from the fans. They would be right outside with you. I remember things like the building on fire during the Rollins Band, Skyler setting his face on fire, skank ball, buying pin joints under the bridge, and the old lady having a panic attack cause of her asshole of a grandson. Hell, the best times of my life happened there.

Are there any other features to the book other than flyers? Or is it essentially just a

big picture book?

Funny, but it started out as one big picture book. Then I thought, how fucking boring would that be? So, I decided to get in touch with friends and see if they wanted to write a story or two for a memories section. It started off sloooowwww. I got maybe 3-4 stories in the first two weeks. Then slowly it started to snowball and I got a decent amount. I think the last count was 35 stories. They range from a tiny paragraph to a full page. I thank each and every one of you all for the stories. They really helped round out the book. It also has a foreword, an In Memory page for our lost friends, a thank you page, and since it is a book about punk/hardcore flyers, a fuck you page!

What are your favorite flyers in the book? Do you like them for the memories attached, or for the art? If you have a funny story, please share.

I think my favorite flyers are the Gang Green show that had the Goo Goo Dolls open. Man did the wrong band on that bill make it! I also love the Eyehategod/Morris Bart, Misfits/Necros, Circle Jerks at Tip's, and the old Shell Shock flyers with the Horror comic images. I think one of the coolest stories is when the Vandals cancelled at that peace camp and showed up at the Catch 22 show at Teasers. They pulled up and asked to play. They said that since it was Catch 22's show that they would open instead. As for funny, I remember Storyville when Skip from Catch 22 had his car painted by a pissed off girlfriend. She poured tan house paint all over it. I remember the same night, my van started leaking gas everywhere and Perry from Graveyard Rodeo went to his plumbing van, crawled under my van and fixed the leak with a piece of hose and a clamp. It ran long after

Interview with Pat Roig by M. Bevis

I got rid of it.

Do you still collect flyers? Or is this your complete collection? What do you think of flyers today, versus the ones from back then?

You know, I have become Jaded. I still collect flyers from the big bands when they roll through but that seems to be far and few in between. It seems that most of the flyers today are made on a computer. You still have bands like the Pallbearers that use original drawings, but it seems that for the most part the days of friends staying up all night at Kinko's to create the flyers are long gone. See? JADED!

How did you keep these so safe and free of decay? Do you have any special ways of storing your collection?

I have done NOTHING to them. They started on my wall, went into a box in an attic and 10 years after the last one went up, the box was opened and they were put into a binder. It now sits on a shelf next to the Answer Me! compilation and another binder full of drawings and letters from serial killers. Sounds like another idea for a book doesn't it?

What were your favorite venues back then? How do they compare to the places to play today?

My absolute favorite venue was the VFW hall on Franklin Ave. That was a real punk movement. Stage was homemade from plywood and milk crates. I love the fact that with what was essentially a raised empty warehouse, we were able to turn it into something special. As for larger bands, Storyville was the place. It was large enough to fill with loads more people and it had a real stage. Jimmy Buffet of course destroyed what it was. I also have a fond memory of the Showboat in Fat City. That place was so tiny, but man what

a great time! As for places now, I love One Eyed Jacks. Every spot in that place is a good view. The sound is good, and a lot of the people that work there now are old friends. The new Howling Wolf is another good spot--giant open room with a bar at the back.

Do you have any plans to curate a sequel? Maybe 1995-2005? Or is this it?

You know, I would love to say that I have more planned, but I don't. Not right now at least. This book has taken 2 years of my time so far. The only reason I start at 1982 is that is as far back as I could find for flyers. I stopped at 1995 cause that is when I moved away to England. I would love to do a prequel and a sequel, but I don't have any flyers for that. Now it isn't to say I might not try in the future, but I am focused on finishing this one right now. It has been such a great trip down memory lane. I really hope that you all like it. I have worked harder on this than any other project I have done. Thanks to everyone that has supported this venture. The best thing about this is that every single person I met back then, I still call friends today. I don't know of any other scene or time in my life that I can honestly say that.

"From Stapleguns to Thumbtacks" is expected to be available from all major bookstores by the Summer of 2010. Pat can be reached at: tweakster@earthlink.net. Please contact him if you have any flyers or memories to share, especially if you have that Exploited flyer from Storyville.

You can also get a sneak preview on Facebook. Just search for "From Stapleguns To Thumbtacks" to find the page.

A Storm Of Light
Forgive Us Our Trespasses
Neurot Recordings

A Storm Of Light is a side project of Josh Graham, who is responsible for all the visual media that plays behind Neurosis at their shows. While this band's sound is very similar to latter day Neurosis/Isis, the vocals stay clean and melodic, along the lines of Torche/Floor frontman Steve Brooks.

Their songs tend to build up, but never dealing the crushing blow you're expecting, but just ending suddenly.

There is a spoken word segment by Lydia Lunch that is in 3 different parts throughout the album and guest vocals by Jarboe as well.

This is definitely something I'll be listening to on rainy nights or when I want something mellower in the background.

Catholicon
Of Ages Past
Underworld Records

Since Catholicon have won the war on Christianity, they've called it a day. This is their final album and along with the cd, comes with a dvd rom full of rare/unreleased demos, live recordings/videos, pictures, and a porn by some chick wearing a Catholicon shirt. Musically, this is what you've come to expect from Catholicon. Vocals that combine a growl and a shriek at once (this is no effect... it's just how the dude sounds!) backed by brutal blackened death metal with keyboards that add a creepy atmosphere to the doomier sections of their songs.

This band will always have my respect for doing things their way for 14 years and not trying to fit into the "Louisiana sound".

Dan Webb And The Spiders
s/t

No Contact Info

This sucks and I don't want to waste more than one sentence on this review.

DYSE
Lieder sind Bruder der Revolution
Exile On Mainstream Records
German experimental noise rock! If you like the Melvins, Sonic Youth, Mudhoney, Fugazi, Refused, (and I'm sure somebody will find other bands to reference here...) then you'll dig this. Their sound is a mix of jazz, punk and the better bands that came out of the grunge/alternative scene of the 90's.

Screamy vocals with loud, noisy rock backing them.

Goatwhore
Carving Out The Eyes Of God
Metal Blade Records

As great as this band is live, their work in the studio seems capture their sound so much better! These last 2 Metal Blade releases have just been completely amazing. Brutal thundering blackened death metal done New Orleans style, baby.

High Priest
2009 demo (rough mix)
www.myspace.com/highpriestofdoom
This band has taken the New Orleans underground scene by storm! High Priest is a new band (they've only been around about a year) that plays a mix of raw black and death metal with a slight bit of doom thrown in. I'm looking forward to watching this band totally annihilate the scene in the years to come.

Nihilistic Outlaw Criminal Order
Hate Crimes
www.myspace.com/nxoxcxox
Hate-filled grindcore/noise from Lubbock, TX. Raw and chaotic! That's pretty much all I have to say in this review.

Opprobrium
Mandatory Evac
Metal Mind Productions
Do you remember Incubus? I mean the real Incubus. The one from New Orleans that released Serpent Temptation, then moved to Florida and released Beyond The Unknown on Nuclear Blast. Well after a brief split, they had to rename the band due to a weak

ass generic alterna-pop band from California that took the moniker and copyrighted it. They released another album in ("Discerning Forces") on Nuclear Blast in 2000 under the name Opprobrium then disappeared. In 2009, the Howard brothers (Francis-guitar/vocals and Moyses-drums) have put out another album of brutal death/thrash that they were known for and have recently re-united with original bassist Scot Latour. Look for good things in the, hopefully, very near future!

The Pallbearers

Murder Capital

www.myspace.com/neworleanspallbearers

More fast-paced sickness from The Pallbearers, who have been raging some GG Allin meets Poison Idea style punk since 1997. Severin "Bonaparte" Lagarde has been in the band for the past few years and makes his recorded debut with the band here, throwing down some fierce backing vocals and even throwing in a Bonaparte Lagarde & The Conquerors song (though they changed the title from "Yankee Go Home" to "Posers Go Home").

Pelican

What We All Come To Need

Southern Lord

Boring, repetitive instrumental "rock" with a tinge of Isis. I could probably dig into a back issue of Paranoize and find a review where I liked this band, but this particular release is boring the shit out of me. I'm sure some blogger with a moustache and a stupid hat has described their sound as "a sonic landscape full of fluffy something or other". If they did have a vocalist I'm sure I'd hate them even more. I'm just not feeling this. Sorry, hipsters.

Shrinebuilder

s/t

Neurot Recordings

Wino. Scott Kelly. Al Cisneros. Dale FUCKING Crover. This is the supergroup that wet dreams are made of. If I have to tell you which bands these guys come from, you need to just put this 'zine down now. Shrinebuilder delivers the Sabbath-inspired

divine bludgeoning that you'd expect with this line-up. I will be listening to these 5 songs at least once a day for months to come.

Terranova

2008 demo

www.myspace.com/terranovalocks

3 loud, rockin tunes from this New Orleans trio that consists of Jenn Attaway (Unnaturals/Paranoize) on bass, Michelle Lacayo (Manwitch) on drums and Catherine Terranova (formerly of Polyplush Cats) on guitar/vocals. Sue Ford (Manwitch) played bass on the recording.

Total Wreck

2009 demo

www.myspace.com/totalwreckva

Blistering thrashy punk/ hardcore from Charlottesville, Virginia. Just good, fast, pissed hardcore the way your grandma used to play it!

The Unnaturals

Meet The Unnaturals

www.myspace.com/theunnaturals

Catchy surf rock done by members (or ex-members according to the rumors) of We're Only In It For The Honey and a staff member of Paranoize. These guys (and gal) play a lot around town so check them out and if you dig 'em, buy this cd!

The Unwilling Commencement

Hand Picked Destiny

www.myspace.com/tucnola

Brutal, technical NOLA metal core. The guitarists are all over the place! Vocals are mainly gutteral growls, and occasionally a sort of the New York Hardcore style "rap" kind of thing for a line here and there.

Whiplash

Unborn Again

Pulverised Records

Holy crap! They're back! Good to see that after all these years, Whiplash can still crank out sub-par thrash metal! Mediocre thrash with vocals almost as chalkboard-scrapingly annoying as Dave Mustaine's.

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